

С. ПРОКОФЬЕВ
ОДА
НА
ОКОНЧА-
НИЕ
ВОЙНЫ



Партитура

Prokof'ev, Sergei Sergeevich
[Ode to the end of the war]
Oda na okonchanie voyny



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*Uzgamelestbo
Музыка*



*State Publishers
Music*

МОСКВА 1969 • MOSCOW 1969

S. PROKOFIEV

Op. 105

ODE
TO
THE END
OF
THE WAR

*For Full Symphony Orchestra
Score*

PREPARED FOR PUBLICATION BY I. IORDAN AND G. KIRKOR

С. ПРОКОФЬЕВ

Op. 105

ОДА
НА
ОКОНЧА-
НИЕ
ВОЙНЫ

*Для большого оркестра
Партитура*

ПОДГОТОВЛЕНА И. Н. ИОРДАН И Г. В. КИРКОРОМ

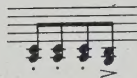
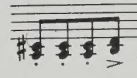
ГОСУДАРСТВЕННЫЙ ЦЕНТРАЛЬНЫЙ МУЗЕЙ
МУЗЫКАЛЬНОЙ КУЛЬТУРЫ ИМЕНИ М. И. ГЛИНКИ

CENTRAL STATE GLINKA MUSEUM
OF MUSICAL CULTURE

M
1045
p966
op. 105



ЗАМЕЧЕННЫЕ ОПЕЧАТКИ

Страница	Строка	Такт	Напечатано	Должно быть
14	4	1		
21	2	3		
21	2	4		
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26	12	3		

ОТ РЕДАКТОРОВ

«Ода на окончание войны» для большого оркестра, ор. 105, С. С. Прокофьева была написана в 1945 году и впервые исполнена в Москве 12 ноября того же года Государственным симфоническим оркестром СССР под управлением С. А. Самосуда.

В основу настоящего издания положена партитура, написанная по черновой рукописи автора П. А. Ламмом, хранящаяся в Государственном центральном музее музыкальной культуры имени М. И. Глинки и рукописные оркестровые голоса, хранящиеся в нотной библиотеке Московской государственной филармонии. На заглавном листе партитуры имеется надпись: «С. Прокофьев. Ор. 105. 1945. Ода на окончание войны для большого оркестра. Партитура». На первой странице партитуры — пометка: «Расшифровка П. А. Ламма». В текст партитуры в нескольких местах карандашом внесены изменения, рядом с которыми в двух случаях надписи: «согласовать с автором»; но была ли получена санкция С. С. Прокофьева, установить не удалось. В большинстве случаев в рукописные оркестровые голоса эти изменения внесены также карандашом.

В настоящем издании все явные погрешности, имеющиеся в оригинале партитуры, исправлены безоговорочно, изменения, внесенные в текст партитуры и в оркестровые голоса карандашом, помещены в примечаниях в конце партитуры. Для удобства пользования партитурой добавлена десятичная нумерация тактов.

EDITORS' NOTE

Sergei Prokofiev's *Ode to the End of the War* for full symphony orchestra, Op. 105, was composed in 1945 and first performed by the USSR State Symphony Orchestra under Samuil Samosud in Moscow on November 12 of that year.

The present edition of the *Ode* is based on the score written out by Pavel Lamm from the composer's rough MS, preserved at the Glinka Museum of Musical Culture, and from the MS orchestral parts in the funds of the Moscow Philharmonic Music Library. On the title page of the score is inscribed: "S. Prokofiev. Op. 105. 1945. *Ode to the End of the War* for full symphony orchestra. Score". The first page of the score bears the remark: "Deciphered by P. A. Lamm". Alterations in pencil are found at certain places of the score, accompanied in two instances by the note "for the composer's approval". We have not been able to ascertain whether Sergei Prokofiev's approval had been secured. In most cases corresponding alterations are encountered in the parts, also written in pencil.

In the present edition all patent errors of the original score have been corrected as a matter of course while the pencil alterations from the score and the parts have been printed in the Notes at the end of the score. Decimal numeration of the bars has been adopted for the performers' convenience.

ORCHESTRA

Piccolo
2 Flauti
2 Oboi
Corno inglese
Clarinetto piccolo
2 Clarinetti
Clarinetto basso
3 Saxofoni (I soprano,
Il alto, III tenore)
2 Fagotti
Contrafagotto

*

3 Trombe
6 Corni
3 Tromboni
3 Tube

*

Timpani
Triangolo
Tamburo
Piatti
Cassa
Tam-tam

*

Campane
Silofono

*

4 Piani
8 Arpe

*

Contrabassi

Согласно традиции авторской записи, в партитуре
все инструменты написаны in C, т. е. так, как они
звучат.

ОДА НА ОКОНЧАНИЕ ВОЙНЫ

ODE TO THE END OF THE WAR

Op. 105
(1945)

С. ПРОКОФЬЕВ
S. PROKOFIEV
(1891-1953)

Moderato. Maestoso

Piccolo

2 Flauti

2 Oboi

Corno inglese

Clarinetto piccolo

2 Clarinetti

Clarinetto basso

3 Saxofoni

2 Fagotti

Contrafagotto

I. II

3 Trombe

III

I. II

6 Corni III. IV

V. VI

I. II

3 Tromboni

III

3 Tube

Timpani

Triangolo

Tamburo

Piatti

Cassa

Tam-tam

Campana

Silofono

Moderato. Maestoso

Piano I

Piano II

Piano III

Piano IV

8 Arpe

Contrabassi

Ob. *f* *mf*

C.ingl.

Cl. *a2*

Cl.b. *a2*

Fag. *a2*

C-fag.

Tr-be *a2* con sord.

Cor. con sord.

Tr-ni

Tube

Timp.

C.

P-no I *f* 8.

P-no II *f* 8.

P-no III *f* 8.

P-no IV *f* 8.

Arpe

C-b.

Cl.

Cl. b.

Fag.

C-fag.

Tr-be

Cor.

Tr-ni

Tube

Timp.

C.

P-no I

P-no II

P-no III

P-no IV

Arpe I-IV

Arpe V-VIII

C-b.

This musical score page, numbered 9, contains staves for the following instruments: Clarinet (Cl.), Clarinet in B-flat (Cl. b.), Bassoon (Fag.), Contrabassoon (C-fag.), Trumpet in B-flat (Tr-be), Cor Anglais (Cor.), Trumpet in C (Tr-ni), Tuba (Tube), Snare Drum (Timp.), Cymbal (C.), Piano (P-no I, II, III, IV), Arpeggiated Piano (Arpe I-IV, V-VIII), and Contrabass (C-b.). The score is divided into three measures. The first measure shows the woodwinds and piano parts. The second measure features a complex brass and woodwind section with various accidentals and dynamics. The third measure shows the woodwinds and piano parts. The piano parts (P-no I, II, III, IV) are marked with 'f' and '8va' (octave up). The arpeggiated piano parts (Arpe I-IV, V-VIII) are marked with 'f' and 'a4' (fourth octave). The contrabass part (C-b.) is marked with 'f' and 'a2' (second octave).

5857

This is a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), C.ingl. (Clarinet in G), Cl. picc. (Piccolo Clarinet), Cl. (Clarinet), Cl. b. (Bass Clarinet), Sax. (Saxophone), Fag. (Bassoon), C-fag. (Contrabassoon), Tr-be (Trumpet), Cor. (Horn), Tr-ni (Trombone), Tube (Tuba), C. (Euphonium), P-no I (Piano), P-no II (Piano), P-no III (Piano), P-no IV (Piano), Arpe I-IV (Arpeggiated Piano), Arpe V-VIII (Arpeggiated Piano), and C-b. (Cymbal). The score is written in a complex, multi-measure format with many dynamic markings and articulations. The page number 20 is visible at the bottom center.

Fl. *a2*

Ob. *a2*

C. ingl.

Cl. picc. *8*

Cl. *a2*

Cl. b.

Sax.

Fag.

C-fag.

Tr-be *I* *I. II*
senza sord.

Cor. *II* *IV* *VI*
f

Tr-ni *I. II a2*

Tube *f*

C. *mf* *p* *mf*

P-ni I, II *a2* *f*

P-ni III, IV *a2*

Arpe. I-IV *a4*

Arpe. V-VIII *a4*

C-b. *div.* *unis.*

2

3

Picc. *a2* *ff*

Fl. *a2* *ff*

Ob. *a2* *ff*

C. ingl. *ff*

Cl. picc. *a2* *ff*

Cl. *ff*

Cl. b. *ff*

Sax. *ff*

Fag. *ff*

C-fag. *f*

Tr-ne *ff* *senza sord.* *mf* *fp* *fp* *a2* *f*

Cor. *ff*

Tr-ni *I. II a2* *ff*

Tube *a2* *ff*

C. *mf*

P-ni I, II *a2* *ff*

P-ni III, IV *a2* *ff*

Arpe I-IV *a4* *ff*

Arpe V-VIII *a4* *ff*

C-b *div.* *unis.* 80

[illegible]

Ob. *f* *a2* *mf*

C. ingl. *f* *a2* *mf*

Cl. *f* *a2* *mf*

Cl. b. *f* *a2*

Fag. *f* *a2*

Tr-be *f* *I sola con sord.*

Cor. *f*

Tr-ni

T-ro *f* *3* *solo*

Picc. *mf* *f*

Fl. *a2* *mf* *f*

Ob. *a2* *mf* *f*

C. ingl. *mf* *f*

Cl. picc. *a2* *mf* *f*

Cl. *a2* *mf* *f*

Cl. b. *f*

Sax. *I* *mf* *f*

Fag. *f*

Tr-be *(con sord.) I* *f*

Cor. *p cresc.* *f*

Sil. *p cresc.* *f*

[illegible]

Fl. *a2 mp* *ff*

Ob. *cresc.* *ff* *p* *f* *p*

C. ingl. *cresc.* *ff* *dim.* *p* *f* *p*

Cl. picc. *mp cresc.* *ff* *p* *f* *p*

Cl. *cresc.* *ff* *dim.* *p* *f* *p*

Cl. b. *cresc.* *ff* *dim.* *p* *f* *p*

Sax. *mp* *ff* *p*

Fag. *a2 cresc.* *ff* *dim.* *p* *f* *p*

C-fag. *cresc.* *ff* *p*

Tr-be *ff* *dim.* *a2 p* *f* *p*

Tube *I* *ff* *mf* *p* *mp* *f*

Tr-lo *p* *f*

T-ro *cresc.* *f* *p*

P-no I *cresc.* *ff* *dim.* *p* *f* *p*

P-no II *cresc.* *ff* *dim.* *p* *f* *p*

P-no III *cresc.* *ff* *dim.* *p* *f* *dim.* *p*

P-no IV *cresc.* *ff* *dim.* *p* *f* *dim.* *p*

C-b. *arco* *cresc.* *ff* *div.* *unis.* *dim.* *p* *f* *p*

70

7

Fl. *a2* *p*

Ob. *f* *p*

C. ingl. *f* *p*

Cl. picc. *f* *p*

Cl. *f* *p*

Cl. b. *f* *p*

Sax. *p* *f* *p*

Fag. *cresc.* *f* *dim.* *p* *cresc.*

C-fag. *f* *p*

Cor. *mf* III *mf* V

Tube *I* *f* *mf*

T-ro *f* *p*

P-no I *f* *p*

P-no II *f* *p*

P-no III *f* *p*

P-no IV *f* *p*

C-b. *pizz.* *p*

Fl. *a2*
 Ob.
 C.ingl.
 Cl. picc.
 Cl.
 Cl. b.
 Sax.
 Fag.
 C-fag.
 Cor.
 Tube
 Tr-lo
 T-ro
 P-no I
 P-no II
 P-no III
 P-no IV
 C-b.

f *p* *cresc.* *a2* *p cresc.* *cresc.* *cresc.* *p cresc.* *cresc.* *cresc.* *p cresc.* *p cresc.* *a2* *cresc.* *cresc.* *dim.* *f* *p* *f* *III* *f* *ff* *ff* *ff* *ff* *f* *p* *p cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *arco* *cresc.*

80

8

Fl. *a2*

Ob. *p*

C. ingl. *f* *dim.* *p*

Cl. picc. *f* *p*

Cl. *f* *dim.* *p*

Cl. b. *f* *dim.* *p*

Sax. *f*

Fag. *a2* *f* *dim.* *p*

C-fag. *f*

Tr-be *f* *dim.* *a2* *p*

Tr-ni *f*

Tube *I* *f* *mf* *p* *mp*

Tr-lo *f*

T-ro *f*

P-ni. I, II *f* *dim.* *p*

P-no III *f* *dim.* *p*

P-no IV *f* *dim.* *p*

Arpe. I, II *a2*

Arpe III, IV *a2*

C-b. *div.* *unis.* *f* *dim.* *p*

90

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Picc.

F1.

Ob.

C. ingl.

Cl. picc.

Cl.

Cl. b.

Sax.

Fag.

C-fag.

Tr-be

Cor.

Tr-ni

Tube

T-ro

P-no I

P-no II

P-no III

P-no IV

Arpa I

Arpa II

Arpa III

Arpe IV-VI

Arpe VII.VIII

C-b.

Picc.
 Fl.
 Ob.
 C. ingl.
 Cl. picc.
 Cl.
 Cl. b.
 Sax.
 Fag.
 C-fag.
 Tr-be
 Cor.
 Tr-ni
 T-ro
 P-no I
 P-no II
 P-no III
 P-no IV
 Arpe. I-III
 Arpe. IV-VI
 Arpe. VII-VIII

5857

Picc.
 Fl.
 Ob.
 C. ingl.
 Cl. picc.
 Cl.
 Cl. b.
 Sax.
 Fag.
 C-fag.
 Tr-be
 Cor.
 Tr-ni
 T-ro
 P-no I
 P-no II
 P-no III
 P-no IV
 Arpe I-III
 Arpe IV-VI
 Arpe VII, VIII

5857

110

10 Moderato, come I

Picc. *ff*
 Fl. *a2 ff*
 Ob. *ff*
 C. ingl. *ff*
 Cl. picc. *a2 ff*
 Cl. *ff*
 Cl. b. *ff*
 Sax. *ff*
 Fag. *ff*
 C-fag. *ff*
 Tr-be *a2 ff*
 Cor. *ff marcatisissimo*
 Tr-ni *a2 ff*
 Tube *ff a2*
 C. *ff*
 P-no I *ff marcatisissimo*
 P-ni II-III *a2 ff*
 P-no IV *ff*
 Arpe I-IV *a4 ff*
 Arpe V-VIII *a4 ff*
 C-b. *ff*

Picc. *mf* *cresc.* *ff*
 Fl. *mf* *cresc.* *ff*
 Ob. *mf* *cresc.* *ff*
 C. ingl. *mf* *cresc.* *ff*
 Cl. picc. *mf* *cresc.* *ff*
 Cl. *mf* *cresc.* *ff*
 Cl. b. *mf* *cresc.* *ff*
 Sax. *mf* *cresc.* *ff*
 Fag. *mf* *cresc.* *ff*
 C-fag. *mf* *cresc.* *ff*
 Tr-be *mf* *cresc.* *ff*
 Cor. *mf* *cresc.* *ff*
 Tr-ni *mf* *cresc.* *ff*
 Tube *mf* *cresc.* *ff*
 T-ro *p* *cresc.* *ff*
 P-ti *p* *cresc.* *ff*
 C. *f*
 P-no I *mf* *cresc.* *ff* *ff feroce*
 P-no II *mf* *cresc.* *ff* *ff feroce*
 P-no III *mf* *cresc.* *ff* *ff feroce*
 P-no IV *mf* *cresc.* *ff* *ff feroce*
 Arpe. I-IV *mf* *cresc.* *ff* *gliss.*
 Arpe V-VIII *mf* *cresc.* *ff*
 C-b. *unis.* *mf* *cresc.* *ff* *pizz.*

120

[illegible]

Ob. *mp*

C.ingl. *mp*

C-fag.

Tr-ni *fp* *mf* *fp* *fp*

Tube *f* *ff*

Timp.

C.

P-no I *ff feroce*

P-no II *ff feroce*

P-no II *ff feroce*

P-no IV *ff feroce*

Arpe I-VIII

C-b. *ff*

130

P-no I *pp cresc.* *mp* *pp*

P-no II *pp cresc.* *mp* *pp*

P-no III *pp cresc.* *mp* *pp*

P-no IV *pp cresc.* *mp* *pp*

senza Ped.

6

12 Più animato

Fl. *a2* *p* *pp*

Ob. *pp*

Fag. *p* *pp*

P-no I *pp*

P-no III

P-no IV

Arpe. I, II *a2* *p* *p*

Arpe III, IV *a2* *p* *p*

Arpe V, VI *a2* *p* *p*

Arpe VII, VIII *a2* *p* *p*

140

13

Fl. *pp*

Fag. *pp*

P-no I

Arpe. I, II *a2*

Arpe III, IV *a2*

Arpe V, VI *a2*

Arpe VII, VIII *a2*

150

Fl.

Fag.

P-no I

Arpe I. II

Arpe III. IV

Arpe V. VI

Arpe VII. VIII

160

Fl.

Fag.

P-no I

P-no II

P-no III

P-no IV

Arpe I. II

Arpe III. IV

Arpe V. VI

Arpe VII. VIII

14

p *penseroso*

p *penseroso*

p *penseroso*

p *penseroso*

a2

a2

a2

a2

170

F.
 Fag.
 P-ti
 P-no I
 P-no II
 P-no III
 P-no IV
 Arpe I, II
 Arpe III, IV
 Arpe V, VI
 Arpe VII, VIII

15

Fl.
 Fag.
 P-ti
 P-no I
 P-no II
 P-no III
 P-no IV
 Arpe I, II
 Arpe III, IV
 Arpe V, VI
 Arpe VII, VIII

Fl. *a2*

Cl. *a2* *pp*

Cl. b. *pp*

Fag. *p* *pp*

Cor. *I con sord.*

P-ti *p*

P-no I

P-no II *p*

P-no III *p*

P-no IV *p*

Arpe I, II

Arpe III, IV *a2* *naturale* *III* *p naturale*

Arpe V, VI *a2* *p naturale*

Arpe VII, VIII *a2* *p naturale*

190

16

Fl. *a2* *mp*

Cl. *a2* *mp*

Cl. b. *mp*

Fag. *p* *mp*

C-fag. *p*

Arpa I *pp*

Arpa II *pp*

200

17

Fl. *a2*

Ob. *mp*

Cl. *a2*

Cl. b.

Fag. *a2*

C-fag.

T-ro *mp*

P-no I *mp*

Arpa I *mp*

C-b. *pizz.* *mp*

18

Fl. *a2*

Ob. *a2*

Cl. *a2*

Cl. b.

Sax. *I (sopr.) p dolce*

Fag. *p dolce*

C-fag. *p*

Cor. *senza sord. I, II p*

Tuba *sola p*

C. *mp*

P-no I *mp*

Arpe I, II *a2 p*

Arpe III, IV *a2 p*

Arpe V, VI *a2 p*

C-b. *arco* *div.*

210

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Ob. I *mp* *mf*

C. ingl. *mf*

Cl. *a2* *3* *mp* *mf*

Cl. b. *mp* *mf*

Sax. I *mp* *mf*

C-fag. *mp* *mf*

Cor. I, II *mp* *mf*

Arpe I, II *a2* *3* *mp* *mf*

Arpe III, IV *a2* *mp* *mf*

Arpe V, VI *a2* *mp* *mf*

C-b. *mp* *mf*

19

Ob. I *p*

C. ingl. *a2* *I*

Cl. *a2* *I*

Cl. b. *I*

Sax. I *I*

C-fag. *I*

Tr-ba. I con sord. *p*

Cor. I, II *mf* *III* *I*

Tube *I* *II p#*

T-ro *a6* *p* *3* *3* *3* *3* *3* *3*

Arpe I-VI *a6*

C-b. *mf* *p* *pizz.* *(arco)*

220

Ob. *mf* 3 20 a2

C. ingl. *mf*

Cl. picc. *mf* 3

Cl. *mf*

Sax. *mf* molto espress.

Fag. *mf* molto espress. a2

Tr-ba *mf* I, II

Cor. *mf* III

Tuba *mp* I, II

T-ro *mp* 3

C. *mp* 3

P-no I *mf*

P-no II *mf*

Arpa I *mp* 3

Arpe II, III *mp* a2

C-b. *mp* unis. arco *mf* molto espress.

Sax. *mf* molto espress. a2

Fag. *mf* molto espress. a2

Cor. *mf* molto espress. I, II

Tuba *mf* molto espress. I

Arpa I *mp* 3

Arpe II, III *mp* a2

C-b. *mp* 3

[illegible]

21

Ob. *p* *mp*

C. ingl. *mp*

Cl. b. *p* *mp*

Fag. *a2* *mp*

C-fag. *mp*

Tr-ba *I* *mp*

Sil. *p*

C-b. *p* (pizz.) *arco* *mp* 3 3

240

22

Picc.

Ob.

Cl. picc.

Cl.

Fag.

Tr-ba

Tuba

Tr-lo

Sil.

P-no I

Arpe I II

C-b.

p *a2* *cresc.* *mf*

mf *p* *cresc.* *mf*

p *cresc.* *mf*

a2 *p* *cresc.* *mf*

mf *p* *cresc.* *mf*

mf *I* *p* *cresc.* *mf*

p *cresc.* *mf*

mp *mp*

p *cresc.* *mf*

a2 *p* *cresc.* *mf* *8*

pizz. *mf*

250

Picc.

F1.

Ob.

C. ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

Cor.

P-ni I. II

Arpe I. II

Arpa III

C.-b.

arco
mf
fizz.
f

Fl. *a2* *mf*

Cl. *a2* *mf*

Cl. b. *mf*

C-fag. *mp* solo

Tuba *I sola* *mf*

C. *mp*

P-ni I-II *mf*

Arpe. I-IV *a4* *mf*

C-b. *arco* *mp* 260

24

Sax. *II* *mf molto espr.* *molto espr.* *a2* *f*

Fag. *a2* *mf molto espr.* *f*

C-fag. *mf molto espr.* *f*

Cor. *I, II* *p*

Tuba *I* *p*

Arpa I *mp*

Arpe II, III *a2* *mp*

C-b. *mf molto espr.* *f*

Ob. *a2* *mf* *p* I

C. ingl. *mf* *a2* *p*

Cl. *mf*

Cl. b. *mf*

Sax. *a2* *mf* *a*

Fag. *a2* *mf*

C-fag. *mf*

Tr-ba (con sord.) I *p*

Cor. I, II *mf* *p*

Cor. III *mf*

Tube I *mf* II *p*

T-ro *p* 3 3

P-no I *p*

P-no II *p*

Arpa I *mf*

Arpa II, III *a2* *mf*

C-b. *mf* *div.* *pizz.* *mf* *p*

270

Ob. *I* *a2* *mf*

C. ingl.

Cl. picc.

Cl. *I* *mf*

Sax. *II* *mf molto espr.*

Fag. *mf molto espr.* *a2*

Tr-ba *I*

Cor. *I. II* *p*

Tube *I* *II* *p*

T-ro

P-no I

P-no II

Arpa I *mp*

Arpe II, III *a2* *mp*

C-b *unis. arco* *mf molto espr.*

Picc. *a2*

Ob. *a2*

Cl. picc. *mf molto espr.* *a2*

Sax. *f*

Fag. *a2* *f*

Cor. I, II *III*

Tuba *I*

Arpa I *3*

Arpe II, III *a2*

C-b. *280* *f*

26

Picc.

Fl. *a2*

Ob. *a2* *mf*

Cl. picc. *a2*

Sax. *mf* *a2*

Fag. *mf* *a2*

Tr-ba *mf senza sord.*

Cor. I, II *III* *mp* *III, IV* *mf* *V, VI* *mf*

Tuba *I* *II* *mf*

Arpa I *mf* *3*

Arpe II, III *a2* *mf*

Arpa IV *mf* *3* *5*

C-b. *mf* *3*

Picc. Fl. Ob. C.ingl. Cl. picc. Cl. Cl. b. Sax. Fag. C-fag. Tr-be Cor. Tube Arpa I Arpe II, III Arpa IV C-b.

290 5857

27 Allegro assai (Più animato ch'el Tempo II)

Picc. *ff*

Fl. *a2 ff*

Ob. *ff*

C. ingl. *ff*

Cl. picc. *ff*

Cl. *ff*

Cl. b. *ff*

Sax. *ff*

Fag. *ff*

C-fag. *ff*

Tr-be *I. II a2 ff*

Cor. *I. II ff (b#)*
III. IV ff (b#)
V. VI ff (b#)

Tr-ni *I ff*
II. III ff₁

Tube *II. III ff*

Timp. *soli f con brio*

T-ro *ff*

C. *ff*

Allegro assai (Più animato ch'el Tempo II)

P-ni I. II *a2 ff (b#)*

P-ni III. IV *a2 ff*

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including woodwinds, brass, percussion, and strings. The notation includes notes, rests, and dynamic markings such as *f* (forte) and *ff* (fortissimo). There are also articulation marks like *a2* and *sol*. The score is organized into systems, with each system containing staves for different instrument groups. The page is numbered 11 in the bottom right corner.

28 a2

Ob.

C. ingl.

Cl.

Cl. b.

Sax.

Fag.

Tr-be

Cor.

Tr-ni

Tube

Timp.

T-ro

C.

P-ni I II

P-ni III IV

Arpe I-IV

Arpe V-VIII

C-b.

non div.

810

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Timp.
 T-ro
 C.
 P-no I
 P-no II
 P-no III
 P-no IV

ff feroce

8

Picc.
 Cl. picc.
 Timp.
 T-ro
 C.
 C-ne
 P-no I
 P-no II
 P-no III
 P-no IV

ff

8

8

8

8

8

4) См. Примечание 1

[illegible]

Picc.
 Ob.
 C. ingl.
 Cl. picc.
 Cl.
 Cl. b.
 Fag.
 Tr-be
 Cor.
 Timp.
 T-ro
 C-ne
 P-no I
 P-no II
 P-no III
 P-no IV
 C-b.

Musical score for page 50, featuring various orchestral instruments including Piccolo, Oboe, English Horn, Piccolo Clarinet, Clarinet, Bass Clarinet, Bassoon, Trumpet, Horn, Timpani, Tom-tom, Cymbal, Piano I-IV, and Contrabass. The score includes dynamic markings like *ff* and *sforzando* (*sf*), and articulation like accents and slurs. The woodwinds and strings play a rhythmic pattern, while the brass and percussion provide a strong harmonic and rhythmic foundation.

Picc.

Ob.

Cl. picc.

C-fag.

Tr-be

Cor.

Tr-ni

Tube

Timp.

T-ro

T-t.

C-ne

P-no I

P-no II

P-no III

P-no IV

C-b.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

C-fag.

Tr-be

Cor.

Tr-ni

Tube

Timp.

T-ro

Sil.

P-no I

P-no II

P-no III

P-no IV

C-b.

111

5 Прокофьев, Ода

1)

Picc. *a2 ff marcato*

Ob. *ff marcato*

Cl. picc. *ff*

Tr-be I, II *a2*

Timp. *soli*

T-ro *ff*

C. *ff*

T-t. *f*

C-ne *ff*

P-no I *ff*

P-no II *ff*

P-no III *ff*

P-no IV *ff*

Arpe I-VIII *a8 ff serrez* *gliss.*

340

Picc. *a2*

Ob.

Cl. picc.

Timp.

T-ro

C.

T-t.

C-ne

P-no I *ff*

P-no II *ff*

P-no III *ff*

P-no IV *ff*

Arpe I-VIII *a8* *ff*

Picc. *a2*

Ob.

Cl. picc.

Timp.

T-ro

P-ti

C.

T-t.

C-ne

P-no I

P-no II

P-no III

P-no IV

Arpe I-VIII *a8*

poco riten.

Picc. *a2*

Ob.

Cl. picc.

Timp.

T-ro

P-ti

C.

T-t.

C-ne

P-no I

P-no II

P-no III

P-no IV

Arpe I-VIII *a8*

32 **Meno mosso**

Picc. *ff*

Ob. *ff*

C.ingl. *ff*

Cl. picc. *ff*

Cl. *ff*

Cl. b. *ff*

Sax. *ff*

Fag. *ff*

C-fag. *ff*

Tr-be *ff*

Cor. *ff*

Tr-ni *ff*

Tube *ff*

Timp. *ff*

C. *ff*

C-ne *ff*

Sil. *ff*

Meno mosso

P-no I *ff marcatisimo* *simile*

P-no II *ff marcatisimo* *simile*

P-no III *ff*

P-no IV *ff*

Arpa I *ff serrez gliss*

Arpa II *ff serrez gliss*

Arpe III-V *ff*

Arpe VI-VIII *ff*

C. b. *ff*

350

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Picc.
 Fl.
 Ob.
 C.ingl.
 Cl. picc.
 Cl.
 Cl. b.
 Sax.
 Fag.
 C-fag.
 Tr-be
 Cor.
 Tr-ni
 Tube
 Timp.
 C.
 C-ne
 Sil.
 P-no I
 P-no II
 P-no III
 P-no IV
 Arpa I
 Arpa II
 Arpe III-V
 Arpe VI-VIII
 C-b.

Musical score for page 57, featuring various instruments including woodwinds, brass, percussion, and strings. The score includes dynamic markings like *ff* and *p*, and articulation like *acc* and *stacc*. It also features multi-measure rests and specific fingering/technique markings such as *a2*, *a3*, and *a33*.

Picc. *a2*

Fl. *a2*

Ob. *a2*

C. ingl.

Cl. picc. *a2*

Cl. *a2*

Cl. b.

Sax.

Fag.

C-fag.

Tr-be *a2*

Cor. I, III *a2*
II, IV *a2*
V, VI

Tr-ni *a2*

Tube *a2*

Timp.

C.

C-ne

Sil.

P-no I

P-no II

P-no III

P-no IV

Arpa I *mi h, sol h, si h*

Arpa II *re h, mi b, fa h* *mi h, sol h, si h*

Arpe III-V *a3*

Arpe VI-VIII *a3*

C-b

5857

33

Picc.

Fl.

Ob.

C.ingl.

Cl.picc.

Cl.

Cl.b.

Sax.

Fag.

C-fag.

Tr-be

Cor.

Tr-ni

Tube

Tr-lo

T-ro

P-ti

T-t.

C-ne

P-ni I,II

P-ni III,IV

Arpe I-IV

Arpe V-VIII

C-b.

Picc.

Fl.

Ob.

C. ingl.

Cl. picc.

Cl.

Cl. b.

Sax.

Fag.

C-fag.

Tr-be

Cor.

Tr-ni

Tube

Timp.

Tr-lo

P-ti

Sil.

P-ni I-IV

Arpe I-IV

Arpe V-VIII

C-b.

Picc.
 Fl.
 Ob.
 C. ingl.
 Cl. picc.
 Cl.
 Cl. b.
 Sax.
 Fag.
 C-fag.
 Tr-be
 Cor.
 Tr-ni
 Tube
 Timp.
 Tr-lo
 P-ti
 Sil.
 P-ni I-IV
 Arpe I-IV
 Arpe V-VIII
 C-b.

a2
 I
 II, III
 I, II
 III, IV
 V, VI
 a2
 ff
 a4

5857

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1. Такты 316-317. В оригинал партитуры и в оркестровые голоса внесено изменение: Cassa

2. Такты 318-320. В оригинал партитуры и в оркестровые голоса внесены изменения:

29

C-fag.

Cor.

Tr-ni

Tube

C.

P-no I

P-no II

P-no III

P-no IV

C-b.

senza sord.

ff

ff

ff

I ff

II, III ff

ff

ff

ff

ff

ff

ff

3. Такты 325-326. В оригинал партитуры и в оркестровые голоса внесены изменения:

T-ro

C.

ff

3

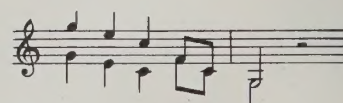
ff

3

4. Такты 327-328. В оригинал партитуры и в оркестровые голоса внесены изменения:

C-fag. *ff*
 Cor. *senza sord.* *ff*
 Tr-ni *ff*
 Tube *ff*
 T-t. *mf*
 P-no I *8^{va}*
 P-no II *8^{va}*
 P-no III *8^{va}*
 P-no IV *8^{va}*
 C-b. *ff*

5. Такты 338-339 в оригинале партитуры зачеркнуты целиком; в такты 340-341 в партии Tr-be I. II вписано:



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